

SPECIAL FIGURE SALON

DECEMBER 1953 75c

ART Photography



TV PHOTOGRAPHY:
HOW I FILMED "LUCY"
—RARE FREUND

PRESS PHOTOGRAPHY:
FROM SLAYERS TO SALONS
—RUSSELL NAMI

TRAVEL PHOTOGRAPHY:
PHOTOS BY THE
MIDNIGHT SUN
—WERNER LUTY





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ART Photography

In This Issue . . .

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BYRON BY BERNARD

INSIDE FRONT COVER . . .

Bad Period, one of Hollywood's most respected consumer trade dross upon *Entertainment Weekly* in the *Los Angeles* and *Los Angeles* on screen from the article on *Henry the "I Love Love"* show for television began on page 4.

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ACADEMY AWARD PHOTOGRAPHER DISCUSSES:

Filming the "LUCY" show



Principals behind success of Bayle's TV ventures
*Present last to Bill and Eric Aronson, shows the
 plans for "I Love Lucy" and "Our Miss Brooks" show*

By KARL FREUND, APO

Photographs from *Shirley and Marion of Mervin All*

Motion picture techniques were used to set pattern for television's situation comedy shows. Here's how it all began with TV's top program, "I Love Lucy."

DESPITE the 45 years that devoted to directing comedy, I must admit that I was scarcely prepared for the many problems which were to confront me upon my initial encounter with the world of television with the "I Love Lucy" show. Fortunately, the motion picture experience helped to overcome many of the various problems and aided me in adapting myself to this new medium.

Today, many of the initial difficulties we've encountered here, to name others, have solved, but we still remain in the infancy of a blossoming new medium, word medium. There are formidable problems ahead, all of which will of course be conquered in due time. As for myself, I have enormously enjoyed being a part of the

Small table left behind, sometimes none of the previous works.

The Lucille Ball-Dan Aykroyd show was a challenge from the start. It was decided that, for the first time, TV cameras would be replaced with those without picture cameras to allow more flexibility in editing and to improve the photographic quality over live-action recording.

Then, I hit, with a diplomatic approach to the situation. I expected very little reaction from the crowd of photographers, regular visitors, just as I had not taken into consideration the unique problems

involved. I was soon on my hands and knees.

First of all, a live show requires an audience. The networked a regular studio crowd composed of thousands in total some 500 people. Above the stage, a series of directional microphones and loud speakers had to be installed.

To give the audience a clear view of the program and to allow the camera total mobility without ever leaving lines from cables, the lights for the set had to be placed above the stage.

It became obvious almost at once that the weekend

Right: Invited a television people of lights, cables, and cables, behind Karl Freund when had short halloo during.

Below: First period entirely modern began as Karl Freund contributes a profile to the studio. Three cameras follow action.



Above: More technique of working during 11 used by Freund's crew. Right: Author signals to director.



MANY OF FREUND'S EARLY FILMS HAVE BECOME CLASSICS . . .



Imagination photography marked Freund's early pictures. Many of his techniques (as patterns for movies) of today. Left: James Dean, "Cabaret of the Calypso." Foreground: "The Mirror." Right: "Stranger's Eyes." "Golden."

light placement was totally flattering to the photographing of the performers. While the great value seemed up to me when prepared in a studio proposition room, they showed the same contrast when viewed over a closed TV screen. Thus, we were faced with the fact that the greatest difference between standard movie picture technique and TV film is the subject lighting contrast which is required.

The immediate question was what method we should use to solve the obvious but desired clarity compromise

in the positive print. The solution was fairly simple.

After careful survey, we selected a method that would involve no departure from standard practice in processing laboratory operations. That is, in exposing the original negative, use a subject lighting contrast considerably lower than that actually used for conventional black and white motion picture photography and process both the negative and print in the normal way.

It requires four days to turn up each weekly show of "I Love Lucy" and "Our Man Brooks." Two of

SMALL SETS AND CLAPPER STICKS ARE USED AS FREUND SHOOT'S

"OUR MISS BROOKS"

Don Jordan's plight in movies was similar to that of Lucille Ball. A combination of extraordinary talent and sound good looks too fine and far between. While scenes of "Our Miss Brooks" is largely due to his performance, it has also proven Freund's proof that TV shows can be filmed and still retain spontaneity.





Fair for gaffes and shows have been by various. Left: A scene from that modern masterpiece, *The Last Laugh*. Right: In 1922, he started work with Metro-Goldwyn. From that time German movies brought him to Hollywood.

done there are for outsiders. At the end of the second day, the cameramen run a run-through during which he can make notes and check on points to be covered by the cameramen and estimate the required time in which light can be placed. The last two days are arranged by outsiders with cameras.

Since a show with audience participation must go on at a specified time, this schedule must be religiously followed, as by company concerned, including the rest of the hour and a half in the actual shooting time.

To film each show we use three MGC Mitchell cameras with Triop coated lenses on dollies. The middle camera, usually covers the long shot using 28mm. or 35mm. lenses. The two dolly cameras, 75 or 90 degrees apart from the center camera, are equipped with 7" to 8" lenses, depending upon requirements for coverage.

The only floor lights used are mounted on the bottom of each camera dolly and above each lens. They are controlled by dimmers.

There is a crew of four men in each camera, the



... AND HIS RECENT PICTURES HAVE BEEN BOX-OFFICE HITS.



Left: Robert Taylor and Katharine Hepburn were stars of *Underworld*. Right: On Ray Laigo set with U and *Lawrence* (front), facial: Roger and John Martin.



... because, for instance, it's "guy" and a "radio show." Under TV, where one man generally handles the camera movements and views the results immediately, the technique requires absolute coordination between men both of the crew.

Every movement of each dolly is marked on the floor for every man. And even all the movements of the camera are noted from the monitor box, the crew now reads from an extensive script.

As for myself I make a two-point system. The

first of all is a separate to the number bench and do a more view on one, the electronic handling the camera, and the combination on the other.

Besides a standard procedure on the Hollywood scene, my set demands an asking TV film with each man participation. Gabled or longer are utilized and, consequently, used only in emergency. Close-up camera motion map in standard film making, with the varied motion each glamour treatment need not like a new thought.

Prayer's camera embraces two positions—four directed conditions to sophisticated lenses. Left: He operates hand guided camera. Right: Radio studio light meter to read exposure on film Hepburn.





Left: Spencer Tracy today, a underdog in state form. The Seventh Cross. Right: Photographic excellence of 'The Good Earth' brought Friend awarded Academy Award. Oscar. Screen from movie shows Paul Hens growing tip of her

The public acceptance of "I Love Lucy" and "Our Misses" has been a source of great excitement for me. The challenge has been a real one—and I have found both stimulating and exciting.

We will have once way to go before TV viewers will have the opportunity of seeing films with the quality which can be honestly compared with those to which we have become accustomed in our theaters.

As I watch television films on my own set I am increasingly aware that I do not have a complete record

of the real results. For there is an element in every television station control booth who can change the scene, wipe according to his reactions and depend on upon the condition of the program. And there are the TV viewers who are their own "criticisms."

I believe that the time is not too distant when the only requirement will be the technology who actually create the film that is transmitted. Only when that day comes will we really have film quality comparable to motion picture standards as we know them today.



Myrna Loy and child star Shirley Temple found working with Friend exciting experience. They both call him "Papa"



"At 10 p.m. on the last day of August, I watched as the sun dropped below the horizon . . . the redwoods caught in the last ray of the sun, reminded me of the Alps as dark groves that they began to glow a dead blue . . . at midnight the blood-red moon came up and bathed the forests and the endless expanse of ice and water in its copper light. Despite the cold I sat there for hours, animated by unfathomable values . . . and I dreamed of kingdoms I had heard of as a child."

—Bates Peake at midnight from Cape York, 4 months at 124

Shooting by MIDNIGHT SUN

BY WERNER LUTHY

Photographs by the author

GREENLAND, the largest island in the world, is almost five hours far west of France, or even 30 more than of Belgium. Of this vast territory, which almost equals the size of a continent, a total of six percent of the surface is covered with ice and ice alone. This immense frozen plain, about 600 miles wide and 1,000 miles long, with a depth of ice of over 10,000 feet, is uninteresting from a photographer's point of view. There is nothing to be photographed except an endless monotonous white surface. No trace of life, not even insects, can be found.

However, the coastal regions of Greenland offer brown-colored land during the summer months. Here are deeply eroded fjords and high mountains from which periodic glaciers descend from inland ice into the valleys. On the coastal strip a photographer's paradise of unexplored opportunities awaits until the photographer. Last summer I had an opportunity—in my capacity as scientist in the naval planning expedition to take part in an expedition to northwest Greenland. During this trip I could appreciate what great possibilities the land has for the photographer during summer.

During the year Greenland's north coast is cut off by an ice belt several hundred miles wide. Ships get through only with serious difficulties and this only during the very short summer weeks. However, with an airplane, one can now fly without any difficulties over packed ice and mountains down into the fjords which are usually free of ice during July and August. In summer it is not cold and photographic conditions are ideal. Greenland does not have too much precipitation. The weather is clear very often and the air is clear and free from dust. The sun runs only slightly above the horizon, providing an ideal soft, plastic light. Moreover, it shines not only 17 hours but during the longest days it shines throughout the night. Hence, good pictures can also be taken under the midnight sun.

In northeastern Greenland — where the thermometers give



Magical view of Matsu Island, but cloud was thick during much of the tour at 4 p.m. Euphoric drive 1/10/22 second 1/10 62 Star last part film

down to low tide when 104 degrees Fahrenheit — there are cliffs on opposite side of lake. On the other hand, there are numerous waterfalls around one of the highest glaciers peaks of the mountains. There are mountains rising some 10,000 feet in the air and steep sides descend very gradually down to the lake level, down into three levels — on down to the central sea — How popular streams of glaciers descend, then on, in the form of rugged cliffs. These cliffs are some of the most beautiful things the Arctic world has to offer. When they melt, they become, because of their shape, mountains rising the appearance of rocks with peaks and gaps, or like mountains of great mountains which seem to be growing right out of the water. One should not photograph these things by lamplight but rather with strong broad light

Night photo shows Matsu deep. Good photo at night of Matsu village on East Coast. Amount of darkness is not too much, only a small



The older child, younger brother for picture. Euphoric drive at night. Euphoric drive at night. Euphoric drive at night. Euphoric drive at night.



Seal hunter Sea, a boatload of Eskimo natives with much of their food and industry is related to it. The Eskimos of Cape Byrd are noted particularly for their exceptional aptness at handling kayaks, harpooning game

is built, yet by highlights. Only in this way do the pictures have a plastic aspect and the water's sparkle like diamonds or rubies. When there is fog they produce platinum like effects.

In photographing the local scenery focus with long focal length say, the best. Everything is always far away, and by using lenses of standard focal length, appear too small on the camera. The breaking of ice in the fjords, ice masses as fast as wind on ice, ice masses far out on the water should be taken close to the camera. However, high winds will drag fjord's landward borders of ice on ice and hurt it considerably. Lenses with long focal length are also rare, appropriate for photographing animals, such as muskox, polar bears, polar hares and dove eiders.

During the expedition I had an opportunity to photograph Eskimo women hunting seals with all the

best equipment, Cape Byrd, on the northern-most settlement of eastern Greenland. These forgettable people again offered us a wealth of opportunities for photographs. The men hunting and fishing, the women doing their household chores and the children always playing happily, gave me again and again so new pictures. The men are little persons in their stiff and slender kayaks in which they skilfully weathered the storms and harpooned my boats and narwhals.

We were able to see, before then during our stay at Cape Byrd the expensive Greenland money: "Godfrank" was anchored there. Once a year the ship, which belongs to the Danish Greenland Administration, brings food, hardware, various goods to the Eskimos and in exchange takes back narwhals, hares and sea bear pelts. When the ship suddenly appeared at the harbor, during its way through the narrow straits, the men around men



Members from Cape Spill were formerly Josephine's group - posed willingly for pictures because of interest on only about 1,000 in this region as compared to 20,000 population at West Coast.

Islands with no kelp. These hunting boats are made of drift or pulled over painted barrels. Kelp sets in rubber barrels drift of jacket around steering.

some of someone possessing what is the **ACORN**.

During the summer Greenland is full of beautiful beauty. The colorful northern spill is not called either by the beauty of the southlands. The vast, quiet nature, the markable alpine world where sunset leaves sunset down to the horizon, and the deep blue fjords, open and again keep the collector spellbound. From a photographer's point of view, this vast region has hardly been tapped and all the many beautiful scenes are still waiting to be photographed. Formerly trips to Greenland were expensive and difficult. Today with the fast development of the airline and the gradual growth of Greenland, this little known land of the north may soon become a mecca to tourists and photographers.



Looking off the island coast, is impressive reflection into sea. For photos like this use long focal length lenses are advisable. Man at boat is from expedition.



This is My Best...

VICTOR DE PALMA



How is Victor De Palma? "I'm a 36-year-old, 5'11"-tall, 160-lb. guy with a college education, when being by getting top 400,000 weekly for the role of Photographer N. 2. I have a collection of 100,000 photos for sale in my apartment, getting about \$100 to \$200 a day for my photography. My job is 'The Legitimate'—but no 'legit'—an 11-year-old boy who has been called the most 'serious' person in Canada. I am here, looking for the best in the art of photography and making photography at 'Shelton's Village' N. 2."

PHOTOGRAPHY is what we all get and it's the most common thing. But it's the most common thing in the world and the most common thing.

In a year, I have 100,000 photos. It's a lot of work for a 36-year-old with no education and no money. I have a lot of work, but I have a lot of money. I have a lot of work, but I have a lot of money. I have a lot of work, but I have a lot of money.

Probably the most enjoyable part of photography is the wonderful feeling of accomplishment when the photos are published, sold and the checks come in.

A highlight in my photographic career which can't be overlooked has been making celebrities, especially people whom I personally admired. Some of these with whom I worked are Joe Louis, Humphrey Bogart, Albert Einstein, Wayne Rootwell, Bernard Shrock, John Henry Kane and others.

There is one fact that I can't wait to mention. I have been paid for doing it. This career costs me money. I have been working since South America, Mexico, Canada with no money, no money and getting paid on top of that. Just consider the person who works hard, works and takes PICTURES and has to PAY them for me.



Remember at home? Off the photo De Palma says: "I don't know if the little things which influence the photographers who are selling their photos. I don't know if I can't wait to mention I was in the top 100 of the 100 most famous people in the world."

1. "Old World" is my pet name for The Legitimate. It's a name given to the magazine. I don't know for this that have passed \$10,000. To me, this photograph is a lot of the people and history of me.



to spread and take pictures and get paid. (WOW)

In thinking of my contributions to society in terms of a professional career, my limitations have been many: many less baby pictures in relation; wedding shots of married friends and relatives; and publicity photos for writers' representations. At the present time I am teaching and help my boys at The Children's Village, Dobbs Ferry, N.Y.

It is hard to really analyze what a photographer does or to do in terms of expressing himself. As a professional it means that on many occasions you are expressing the desires of the client or are dancing in a skilled conference-based no-do-a-job. It is a mechanical process which demands only your technical knowledge. The photos which are taken, without exception are the ones which show the true feelings of a photographer—such as those which accompany this article.

The photos which accompany this article depict one method of expression. These were not shots on assignment and therefore are my own creation. (The captions explain time, place, etc.) These are my first on my own because of related incidents and the PERSONAL relationship I have had with each photograph. I feel photographs have a definite personal relationship to professional work in the afternoon an amateur may have for a photograph of his wife, letter or home.

Please try to understand: each photo represented did have an important place in my photographic career and achieves a total towards either a new technique, a new style, or a new subject.

Simple patterns of hair given photographical interest you are made partly for him. Tell us one of my boys for this is the first time I've submitted it for submission.



"Last Day of School" was saved in image of Freedom contest and was exhibited at Museum of Modern Art. My brother John who is the model says it's the best.





"Detailed view of podfish tail report taken last night by my knowledge. It was somewhat long because length of most measured tail fish compared to boat's 125 foot. Shot was made from boat's 14th (going forward) and 15th decks.

"Tampa: While working on location in Florida, I made the portrait of Johnny Wagnon. As a result I was forced to make publicly shots for entire Tattler series in assignment which lasted over a period of 18 years.

Trees clinging to ramp of lighthouse in Michigan City, Indiana, sometime around 1900, during my leisure time.





Saberhounds Between leaping they were loose dogs in the type of no-guns-by which all more American enjoy—campgrounds which will take them away from the isolated city.

from the photograph theater where the "Woman in Red" greeted him out to the waiting police. On a second table next to the box I saw a picture of a young woman not casually clipped it over my pocket when the police took over the room. I saw the picture through to the first and they had a three column cut made and held for several days. When the identification came through, I knew I had scored a "winner." The picture was that of the "Woman in Red."

It isn't the way it goes when you're a news photographer. You can see the pictures daily from local problems to local affairs, from murders to suicides, from wrecks to plane crashes, from a "4:11" to a "blonde disaster"—and in agencies taking time out to cover the secondary "glorious-sounding state events." During all 24 hours of the day you have to be on call to shoot "catch-up-with-us" one week of violence, tragedy or "just plain" human interest stories. Before you know you are hit "punch" by an all-out frenzy and nightmare.

It might be expected that working under heavy stress would take the nerve out of a man so that when he is stood at his work he does not see his would-be camera as more than a mere object to be touched until the next work's machine begins. If that is assumed, there will come as a surprise to discover that a lot of news photographers continue to take pictures on their days off. I must admit that I'm a member of that club.

We noticed, three days off now for they permit us to

...and the city has the moments of quiet too.





"Jack Dempsey is one of the nigger guys I got acquainted with. I covered almost all of his fights, and Jemell Watts."



"Old Doc Bates—He was always with me, and he was a real character. He had a real sense of humor. 'You're good!'"

"Shooting sports is fun, shooting people is not. In 1909 at Paducah, Kentucky, I saw guns clanging on the faces of people who had used the Chipmunk gun and wash away their homes and all their possessions belonging to."





Hansen has the pictorial compass to add drama to news photographs of Eastern events that gaily absorb him.

about the kind of pictures that we really like to take. The kind that tell of the simple drama of the real world instead of chasing headlines where a news story we have a chance to plot plot and loosely compose a picture to satisfy our creature nature.

Every photograph I take seems to have its human subject. Man, or dog, or child, or even a person. My biggest thrill comes from placing around with real things and people. I want to tell the story of the human and the world around which makes a dramatic, meaningful composition. And while the best part never, ever comes to me up to the moment of the last passing glimpse of the, or the, or the final, it gives me a sense of release, even that you without get from a hurried "catch-me-if-you-can" news shot.

The most surprising thing about these "human" pictures is that they





At Walgreens (Wal-Mart is a close second), computer software has been the top-selling product. Many Walgreens staffers told us they expect the trend to continue.

help us to see past eyes on any do-
dging hidden in everyday scenes.
But we should also have passed by hun-
dreds of times without noticing. One
you've learned to see, your eyes to
search for the hidden beauty, you
cannot shut the power of the camera to
understand the world as you see it.

But the trouble I got from my "teen stuff"—when these don't come on that I'm owed to the friends and associates that came from covering a hot news story. I've been a big news guy hereafter for some 32 years and still doing the late Pap. covered practically all of the big "Page One" news.

And, the last 32 years on Chicago have been turbulent ones. I was the, how to put it, on the spot of the sedition, Dr. Volstead's big grandstand maneuvers. Starting on the money before the panic, I made a shot while one of the heads—who was still above me—was trying to climb up on a chair. He got stuck on the backboard of my desk. Then there was the murder of young Bobby Franklin—another story that started the nation—where a young reporter and I found another "snip" for the Daily News. Actually, the reporter was a copy boy whom I was borrowing from the news page by taking him around with me on assignments. It was one of those daily breads I mean, the copy hogshead, Alvin Karpis, a friend at the university

(Continued from page 25)



Family portrait: (From left) brother who joined the Museum's museum. Photo was made at (Smithsonian) Inc. Chicago.

most of them: many have been taken from Internet and Flickr pages where pictures of the Ladies First were in fact being shared.

PHOTOGRAPHIC SHELL GAME

Here's a game where nobody loses! Combination of camera and shell hobby results in a series of unusual pictures which depict underwater fantasies.



Nautilus surrounded here by small starfishes is one of nature's most beautifully formed shells. Inside open are air pockets which only enable it to stay afloat.

Taken shell has been used for many centuries as religious icons by priests in Kyoto. Japan. Mythology has it that Triton was Neptune's son who could calm storms by blowing an conch shell.

Photographs by Thom Hansen

Text by Russ Smith

THE shell who picked up the shell bag of a young Marine who had just returned from the Pacific following World War II probably received the disappointment of his nautical career. For the shell bag's weight and jangle—which continuously suggested message—came from hundreds of sea shells. Shell was the young Marine, Thom Hansen, had collected and carried halfway around the world.

The loss of the shells while he was taking his wife on their cruise in New York's steam-works Pennsylvania station did not stop Hansen from his shell collecting hobby. Hansen began a new collection by making frequent visits to the Shell Shop in New York. The Shell Shop caters to conchophiles, the "lover" word for shell collectors.

Hansen began photographing shells with the intent of mounting them with pictures of gulls to create underwater fantasies. After viewing the results of his first shell-shooting session he was so pleased that he gave up the idea of seagulls. Instead, he began to concentrate on various studies of shells alone.

Hansen works with a bell lensed with





Arrangement of sea life blowing bubbles beginning with sea lion (top left corner). One can see studio-room ideal, ideal and even engine shell

double extension bellows. His lens is a 17" Scheraga Xena. His lighting equipment consists of two 500-watt floods and two spots. One of the spots is equipped with a 500-watt bulb, the other with a 1,000-watt bulb. On occasion he uses a fanlight attachment on the smaller spot.

While his method of working varies according to each set-up, he generally uses a glass lens spot which is thin layer of sand is spreaded. The shells are then placed upon the sand and arranged for the most interesting effect. The use of the glass prism floods lighting which he finds excellent for bringing out the translucent quality of his subject matter. He keeps his room light fairly weak, preferring the dramatic aspects of underlighting.

For upright shots, Brown has discovered that a semi-transparent plastic sheet makes the best background.

The major problem in shell pho-

Photographing shells (left) Brown, an amateur at about 100000. Brown brought out its natural beauty by diffused lighting and use of dark background to minimize shadows.





Composition for photograph of starfish (Figure 10-10) The starfish shell. One of the key concepts here is to use a powerful point source (see plastic sheet) for background suggests addition of natural props.

telescope for study in lighting. The bright, strong contrast between light and dark will produce maximum contrast. The point of the light source is the key difficulty in trying to capture the true, natural quality of the shell. For those interested in using shell photography there are the following suggestions:

- Add natural surroundings to your shell setup. That is, grass, grass, dirt, sand, and sand.
- Use the setup on your camera to capture the shell.
- Shoot through glass, to show window effect.
- Another way to achieve a feeling of water is to use water. Make your setup in a flat white tank of water and shoot through one of the walls.

Two views of snail. Top portion is view of snail's aperture. Lower portion is a close-up view of the snail's shell. (See page 10) To make this shot, place the snail on a translucent glass.



SALON

CHEESECAKE
IN ACTION

PROBABLY the most well-known admodel in the U.S. is a girl whose name you do not know. She sells everything from clothing to toothbrush. With her features, color of hair and smile well defined, she is certainly one person. Her name? She has a million of them. She's the girl in the advertisements.

On a single day her face and figure will appear on dozens of ads and on the radio, paper, she will smile as you drive across signs, view windows and billboards. The magazine ads all have pictures of her.

Young photographers whose ambitions are limited to a career in advertising work will soon learn that one of the objectives is success in the

study to photograph young female models is enough. The fact is, cheerleaders—or, call it what you may—is being used by more and more advertisers daily.

To learn to shoot cheerleaders properly, the young photographer should begin by shooting his models in action. For this purpose cheerleaders are ideal but not essential. By starting out in this manner the complete can rapidly learn how the right use curves of the body leads into and fits in his picture. In this way he can avoid the pitfall which has caused so many young photographers—the tendency towards static, artificial and too posed.

For this purpose we've selected several examples of 'cheerleaders in action' which we feel will serve as an excellent guide not only to the beginner but to the professional as well.

Futurely shots, such as the one of dancer Jannetina, can be used to sell products by her name such as publishing the movie.



Miss Photo firms continually get requests for
advertisers for grain magazine photo Typical
is this photograph from Misses Weight studies

Adrian starts describing wholesome fun are sought
by travel agents, tourists and advertising and by
Chamber of Commerce groups. Photo: Earl East





Here's another kind of action with eye-catching appeal. Photographed in the full press costume by cinematographer David Allen, this type of picture is excellent for seasonal advertising. Midgar built used of scenes

Glover "glamour" is expected to sell photo story to magazines. Earl and dancer Jean Truman projected graceful idea for ballet on the rooftop of city, and photographs to several publishers.



4

Spring grade advertisers will use for photographs containing girls and sports equipment. Eugene Plummer's shot should help sell rods and reels.

Shoot for covers. Andre de Durey is paid for magazine ads. Dancer with photo of Lily Chouinard was suggested when William Allen magazine found it.

▶





Is the Chicago native, Paul D. Korth, has a diverse mental "color library." The contents of the file, 100,000 single shots, represent his small portion of 340,000 shots he has collected during his professional career. The experience, combined with his talent and art knowledge, has made him top authority on color slides.

YOU should make color slides in addition to your other photographic activities. You give it to yourself! Modern theme rules film is processed and mounted into slides for the public by well equipped laboratories so that you are not required to do any tedious work of your own. For this reason Korth, slides come in handy not only for serious taken work and professional purposes, but also for pleasure of the family, view of the home town and, last but not least, vacation and travel films.

The Korth camera is versatile. It fits into a woman's pocket as a lady's purse. It has lens a large depth of focus. That who are seriously interested in photography cannot afford to be without one. While ownership of a Leica, Praktica or Contax with an f/2 or f/2.8 lens may be desirable, this is by no means essential. The large lens makes the camera heavy and its glass surface is exposed to the rays of the sun so that you must carry a

How often have you driven to work through slant, snow or thunder-storm looking at landscapes looking above the elements and wished that you had a small camera ready in your glove compartment? Or, turning homeward at sunset, how many things have you wanted to read down the low sun in a pictorial setting. If you do commercial affairs, you're undoubtedly looked through small windows at undeniably beautiful scenes that you call out for a 35mm camera loaded with color film.



...but did I neglect you at home town.



Record your vacation in color

less shade. In 95 per cent of all cases you'll stop the diaphragm down to smaller than f/2.8. No, why not be satisfied—at least for the beginning—with a perfectly fine and more easily carried camera with a color corrected f/3.5 lens and a flash synchronized. Proper shade? Such a camera can be bought for about fifty dollars. I am speaking of the Vanguard Vise II which I find best stored from my wife and have used extensively for professional slides. Many a photographer is buying at prices too. And, and when make similar cameras at similar prices. You need only one camera in addition to an exposure meter—a delight like for about a rainy day, or for photographs taken on the slide. The lens is second enough in the meaning to make a few shots apertures.

I recall a short trip to a Cuban IX, 3 from Key West. While I was watching and photographing the changing pattern of the colorful ocean floor, I almost suddenly came into view. The very first and more candid in the harbor entrance just began to be stopped. My large camera, tripod, or gadget could have been set up because a moment later the plane made a turn and the scene changed completely.

During the next few days I really missed Korth and its surroundings. My trusty miniature camera recorded the sights and lasting happenings which one has neither time nor opportunity to shoot with a large camera. The outcome, there was the street car or close in the car that it is here at reached over the screen sideways almost looking over a rim of rain. I have a slide to prove it! There was a money fiscal procession in full swing at the cemetery while we were visiting it. I made several shots of a widow mourning the beloved man—no more in the procession—in they marched solemnly in the grave. You can reach over to more things for a slide taking and all are shot without much preparation time, work or headache while enjoying the trip.

You need not go into details about my particular view

two. But it is a fact that to make a good travel film with a movie camera, for instance, you have to work hard. That is, work with a capital W. You must set up a substantial tripod for motion such that you shoot a short scene. And, you must do a task, an editing job after returning home. Also, you'll need appropriate video

NEXT MONTH:

- **PAUL KORTH** continues his discussion on the use of slides
- **EARL KLAUS**'s column on street photography makes back
- **LEON BERGMAN** goes right to the subject of portraits
- **ARON SIEGAL** makes his choice for "This is My Day"
- **MANNING RACHS** tells how to screen photo nightclubs "hard"
- **AUDU**, Holshes, Martin, Teller, Wheeling, many others

camera around a video. Finally, you'll have to spend ten to twenty times as much money for color film as video to show a worthwhile image.

Now, let's look at the camera: movies do have a screen but are they sharp and clear? The film image is so minute as the surface of a small finger nail and it changes in proportion to at least 24 times per second. Consider this to the Slomo, slide with a large, slide image 2 1/2 inches which is ready and sharply projected by projection that can hit a fraction of the price of a movie picture projector.

Now comes the editing: sliding the slide traveling in photo and can work. No expensive equipment, no camera and no editing! You merely project all of the slides taken on the trip. Then you eliminate the duplicate ones and the choice those that didn't turn out and possibly the personal pictures in which the audience wouldn't be interested. After about two hours your traveling of 100 to 200 slides is "top shape" and ready for a showing. A comparable job with movie would take all of your spare time for two weeks.

It's now up to you to make a start. Take your Slomo, camera off the shelf. Familiarize yourself with its simple operation. Carry it with you and use it under varying conditions. From the results will answer you and enjoy you in large measure.

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FREE PHOTOGRAPH
Slayers to Safons

(continued from page 10)

with Lupatelli and Leah, immediately recognized the victim and helped in getting several more pictures "snapped" for his enjoyment at the time, Goldstein, with James Maloney of the Bronx, was later arrested in a Palace arrest.

I can remember looking over my own camera, an "Minox" camera, before mine, then, sometimes said Leah: I would like to see if I made of a young appearing gallery named Eddie Aronson. I used to tell the kids that, among the shops I made of the young but as he looked like a "cancer" to me. The kids just gave me the old "You too."

One there was the old Museum. When Jack Thompson I seemed particularly all of his light and was all but the shield of young from come, bringing him the camera as the opening young. Then there was the Museum—the great, beautiful, like Leah, Van as a quarter of a century of new photography you see a lot of better better made. You see the people, the big and the small, the only not the year the street and the shop. You also see your camera as better camera and money.

And in these days off, it's wonderful to be able to see the other world—that wonderful world which never appears in laid type across the face of the daily newspaper.

No, don't walking like running around leisurely and watching on the a hard glimpse of the sky. The street of a street band.

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